IFAR reports

Volume 18, Numbers 8 & 9
August-September 1997

and The Art Loss Register

Henri Matisse (1869-1954). *L'olivier*, stolen in Zurich, Switzerland on June 1, 1997. See number 582 inside.

The Getty Launches "Object ID"

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Numbers 8 & 9
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Object ID: The Getty Information Institute's Standard Helps the Art World Help Itself

In an effort to help owners of art, antiques, and other cultural objects safeguard and preserve them for future generations, the Getty Information Institute has developed a format for gathering and keeping information. It is simply called Object ID and was brought into being to describe an object uniquely.

In the event of a loss, the absence of adequate descriptive information can make recovery impossible. IFAR and the Art Loss Register have often been frustrated (along with theft victims) in trying to assist art theft victims when there have been no records kept, no photos taken, no dimensions noted. Or in the case of multiples, no distinguishing characteristics or edition numbers written down. Institutions that suffered thefts at the hands of an insider have found records removed when no duplicate back up records existed at another location.

But the Getty was out to help people gather art and artifact information prior to the object's disappearance, not after.

While art dealers, appraisers, registrars, and the founders of IFAR's stolen art listing service (which has become the Art Loss Register) will find little that is new in the Getty's standard, that is exactly the point. The Getty Information Institute drew out the standard from a consensus that already existed, but because the parties did not communicate, at least on the scale that the Getty made possible, that consensus was unrecognized. In other words, the "new" standard list of questions to ask your object has already stood the test of time. It represents the lowest common denominator of many organizations' categories for recording objects. By questioning and then bringing together a variety of organizations with different needs and practices, the Getty was able to define the absolutely necessary categories.

Beginning four years ago, Dr. Robin Thornes, an English architectural historian, and staff in California organized a wide-reaching questionnaire and series of conferences. The goal was to discover — discover not dictate — what types of information a variety of professionals used and to determine which were essential for identification purposes.

Many of these people already were art record keepers. Collectors. Dealers and auction houses. Registrars at museums, historical societies, and archives. Art appraisers. Insurance companies. Police at every level from precinct to Interpol at its headquarters in Lyons. And each group had developed its methods either in isolation or in collaboration with others in its profession. Rarely had the cross-pollination provided by the Getty's project taken place.

The Object ID Project discovered what types of information each group found to be essential. Naturally, some needed information that was not descriptive, such as the price paid, the name of a donor, or a negative number in the photograph collection. Curators want to include bibliography and exhibition histories. Warehouses need to connect the information about an item with shipping or Customs information. Law enforcement might include case information on date of theft as IFAR did. However, when existing practice was boiled down to descriptive categories, the agreement that already existed was overwhelming.

Object ID could therefore serve as a guide for people who had never done an inventory. Private collectors. Museums that were in disarray. New museums and collections.

The project next needed to persuade people that the consensus that already existed on a series of categories could be widely adopted. Since it minimally but effectively describes an object uniquely, Object ID could be launched as a core standard, one to which each group could add other categories of information that are suited to its needs.

In May, at an international two-day meeting I attended in Amsterdam, participants explained how and why they would use Object ID. At the conference's upbeat conclusion, the

spirit was something like a subdued prayer meeting.

The Getty Information Institute's mandate is to help the art world use computer technology. You don't need a computer to use Object ID; records can be kept manually, but they are certainly computer compatible. It is hoped the standard will be adopted widely since it is so simple to use. Once Object ID information has been recorded, any theft victim can report to the police and the *Art Loss Register*, or any other similar business that may develop. In theory at least, if Object ID becomes a common format, theft records could move electronically from theft victim to a variety of helpful agencies: police; Customs; Art Loss Register. Information is what closes the net through which stolen art passes into the hands of innocent buyers. Better information will mean more recoveries and fewer innocent buyers of stolen art.

The Getty has made the Object ID checklist available in eight languages and has distributed 30,000 copies since the May meeting. A variety of organizations have endorsed Object ID, including the Appraisers Association of America; Chubb & Son, Inc.; CINOA (La Confédération Internationale des Négociants en Oeuvres d'Art); the Council for the Prevention of Art Theft (a U.K. not-for-profit); Ministry of Culture, The Netherlands; Fortress Warehouses, New York, Boston, Miami; Garda Siochan, Ireland's national police; LAPADA (London and Provincial Art Dealers Association); Museum Documentation Association; Nordstern Insurance, Germany; The Open Society Institute; UNESCO; and the USIA.

Other organizations are backing Object ID and encouraging its use by publishing the checklist, as we are doing here. These include the American Association of Museums; the Art Loss Register; Art Museum Network, Canada; British Antique Dealers Association; ICOM Documentation Committee; *Weltkunst* (magazine), Germany; Council for British Archaeology; Coyle Hamilton and Norwich Union (insurance); Society to Prevent Trade in Stolen Art; and Trace Publications Ltd, U.K.

Copies of the Object ID checklist and a report by Robin Thornes, *Protecting Cultural Objects in the Global Information Society: The Making of Object ID*, is available upon request from:

The Getty Information Institute
1200 Getty Center Drive
Suite 300
Los Angeles, CA 900491681
Telephone (310) 4407310
Fax (310) 4407715
E-Mail: objectid@getty.edu

Constance Lowenthal

Object ID

What is Object ID?
Object ID is an international standard for describing art, antiques, and antiquities. It has been developed through the collaboration of museums, cultural heritage organizations, police and customs agencies, the art and antiques trade, appraisers, and the insurance industry.

Why use Object ID?
A stolen object is unlikely to be recovered and returned to you unless it has been photographed and adequately described. The Object ID checklist helps you provide the information needed to identify an object as yours.

How do I use Object ID?
Object ID is easy to use. Just follow the checklist below and try to answer as many of the questions as possible.

Object ID Checklist

Take Photographs
Photographs are of vital importance in identifying and recovering stolen objects. In addition to overall views, take close-ups of inscriptions, markings, and any damage or repairs. If possible, include a scale or object of known size in the image.

Answer These Questions:

Type of Object
What kind of object is it (e.g., painting, sculpture, clock, mask)?

Materials & Techniques
What materials is the object made of (e.g., brass, wood, oil on canvas)? How was it made (e.g., carved, cast, etched)?

Measurements
What is the size and/or weight of the object? Specify which unit of measurement is being used (e.g., cm., in.) and to which dimension the measurement refers (e.g., height, weight, width, depth).

Inscriptions and Markings
Are there any identifying markings, numbers, or inscriptions on the object (e.g., a signature, dedication, title, maker's marks, purity marks, property marks)?

Distinguishing Features
Does the object have any physical characteristics that could help to identify it (e.g., damage, repairs, or manufacturing defects)?

Title
Does the object have a title by which it is known and might be identified (e.g., *The Scream*)?

Subject
What is pictured or represented (e.g., landscape, battle, woman holding child)?

Date or Period
When was the object made (e.g., 1893, early 17th century, Late Bronze Age)?

Maker
Do you know who made the object? This may be the name of a known individual (e.g., Thomas Tompion), a company (e.g., Tiffany), or a cultural group (e.g., Hopi).

Write a Short Description
This can also include any additional information which helps to identify the object (e.g., color and shape of the object, where it was made).

Keep it Secure
Having documented the object, keep this information in a secure place.

Where can I find out more about Object ID?
For more information about Object ID, write to:

Object ID
Getty Information Institute
1200 Getty Center Drive
Los Angeles, California 900491681
USA

Or visit: www.gii.getty.edu/pco

Upcoming Symposium in Geneva on "Resolution Methods for Art-Related Disputes"

The Art-Law Centre is sponsoring a symposium on Thursday, October 17. "Resolution Methods for Art-Related Disputes" is intended for lawyers and art professionals and will examine whether arbitration and mediation are more appropriate for certain types of art disputes than litigation is.

The languages will be English and French, with simultaneous translation. To register or obtain further information, contact the Art-Law Centre, 120b rue de Lausanne, CH-1202 Geneva, tel. 4122/731 11 61, fax 4122/731 12 61.

Program

8:30 - 9:20
Registration and Welcome

Peculiarities of Art-Related Disputes and Their Resolution in Courts

Chairman: Pierre A. Karrer, Attorney at Law, Zurich

9:20 - 11:20
Introductory Reports

9:20 - 9:40
Main Types of Art-Related Disputes Submitted to Courts
Daniel Shapiro, Attorney at Law, New York

9:40 - 10:00
Disputes Relating to the Ownership and Status of Cultural Property
Lawrence A. Kaye, Attorney at Law, New York

10:00 - 10:20
Contractual Disputes Over Works of Art
Professor Norman Palmer, London

10:20 - 10:40
Artists' Rights: Follow-up Rights, Moral Rights, Copyright
Robin Fry, Attorney at Law, London

10:40 - 11:00
Coffee break

11:00 - 11:20
Role of Experts in Art-Related Disputes
M. Eric Turqui, Expert in Old Masters, Paris

11:20 - 12:30
Discussion

12:30 - 14:00
Lunch

Arbitration and Mediation in Art-Related Disputes

Chairman: Professor François Dessemontet, Lausanne

14:00 - 16:10
Introductory Reports

14:00 - 14:20
Possible Advantages of Arbitration in This Field
Professor François Riguax, Louvain

14:20 - 14:40
Comparison with the Experiences of the International Sports Tribunal
Gabrielle Kaufman, Attorney at Law, Geneva

14:40 - 15:00
Possible Advantages of Mediation in this Field
Professor Alan Scott Rau, Austin, Texas

15:00 - 15:30
Coffee break

15:30 - 15:50
The Experience of the Special Russo-German Commission for the Restitution of Artworks
Professor Wilfried Fiedler, Chairman of the German Delegation, Saarbrücken, Germany

15:50 - 16:10
Point of View of an Auction House

16:10 - 17:15
Discussion

17:15 - 17:45
Concluding Remarks
Professor Pierre Lalive, Geneva

Additional Information

Additional visual information has been provided for the Thomas Wilmer Dewing painting, *Woman with Parrot*, published as Missing in the July 1997 issue of *IFARreports* (page 4, item no. 2)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact the ALR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

17th Century

547 *A Sibyl (Formerly called Beatrice Cenci).* Oil. Possibly by a follower of Guido Reni or Elisabetta Sirani. After the painting in the Galleria Spada, Rome. Woman in a turban and white dress turning towards the left but facing the viewer. *N97.276.3. Heemstede, The Netherlands. May 4, '97. Interpol Number: 128656

548 YANDIKERUF, J. *Untitled (Man in a Feathered Hat).* Oil on canvas. *N97.271.8. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

Century Unknown

549 EYCK, Jan van (Style of). *Madonna.* Oil on canvas. Wears red and sits under a baldachin supported by columns. *N97.271.3. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

550 PITTO. *Untitled (Fruit Market).* Oil on canvas. Market scene with a young woman in a white blouse with a red jacket and a long, white skirt. She carries fruit in her apron. *N97.271.4. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

551 *Untitled (Young Woman in a Hat).* Oil on canvas. Seated woman facing toward the left in a light hat and a dark, high-necked dress with a small ribbon tied at the neck. *N97.271.6. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

Austrian, 19th Century

552 *Untitled (Child in a Red Hood).* Oil on canvas. *N97.271.7. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

Austrian, Century Unknown

553 MELIKOFF, C., Attr. to. *Untitled (Two Austrians).* Oil on canvas. *N97.271.2. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

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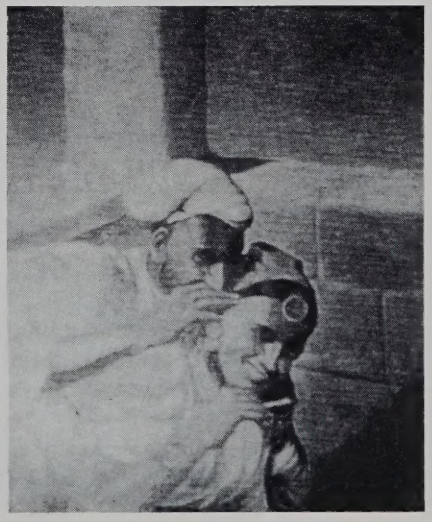

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Canadian, 20th Century

554 HEMINGSON, Virginia. *Winter Festival at Lake Louise*. Oil. 30.0 x 40.0 cm. A wooden hanging sign saying "Chateau Lake Louise." *L97.864.1. Banff, Alberta, Canada. Dec. 24, '96.

Dutch, 16th Century

555 BALTEN, Pieter. *A Farm*, 1581. Oil on panel. Diam. 23.5 cm. N97.260.1. The Hague, The Netherlands. Apr. 13, '97.

556 BALTEN, Pieter. *Farm with Peasants*. Oil on panel. Diam. 23.5 cm.*L97.766.1. The Hague, The Netherlands. Apr. 13, '97.

Dutch, 17th Century

557 HOBBEMA, Meindert (1638-1709). *Untitled (Watch house on a River)*. Oil. 45.0 x 50.0 cm. *N97.266.10. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

554

557

558 KESSEL II, Jan van (1654-1708). *Untitled (Primal Landscape)*. Oil on canvas. 21.8 x 30.2 cm. *N97.269.1. Amsterdam, The Netherlands. May 6, '97. Interpol Number: 128647

559 RUBENS, Peter Paul (1577-1640). *Portrait of Hélène Fourment*. Oil on copper? / steel? 35.0 x 34.0 cm. *L97.1234.7. Florence, Italy. Feb. 3, '97.

Dutch, 19th Century

560 KOEKKOEK, Hendrik B. (1849-1900). *Untitled (Landscape with Figure)*. Oil. 32.0 x 42.0 cm. *N97.266.6. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

558

559

561 KOEKKOEK, Marinus Adrianus (1807-70). *Untitled (Landscape with House)*. Oil. 45.0 x 35.0 cm. *N97.266.7. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

562 LEGRAS, August (1864-1915). *Untitled (Pheasants in a Landscape)*. Oil. 30.0 x 40.0 cm. Signed l/l. *N97.266.3. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

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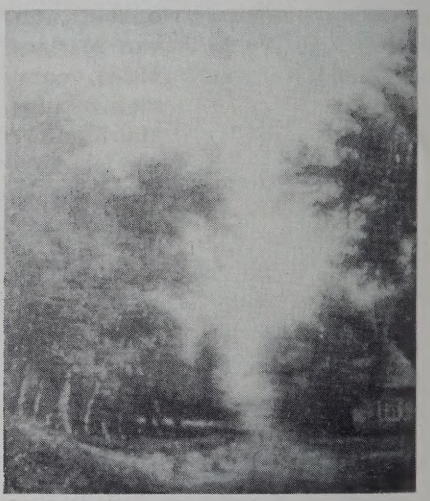

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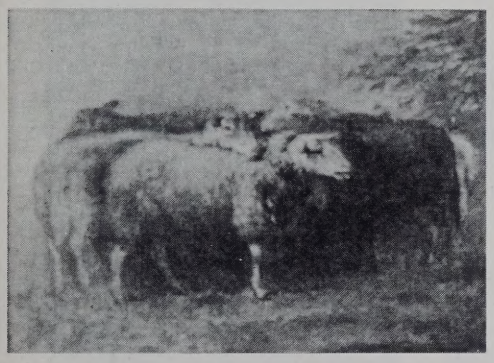
563 MAUVE, Anton (1838-88). *Untitled (Cows in a Barn)*. Oil. 25.0 x 30.0 cm. *N97.266.9. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

564 MAUVE, Anton (1838-88). *Untitled (Man in a Landscape)*. Oil. 60.0 x 40.0 cm. *N97.276.2. Heemstede, The Netherlands. May 4, '97. Interpol Number: 128656



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565 RONNER-KNIP, Henriette (1821-1909). *Untitled (Sheep)*. Oil. 45.0 x 55.0 cm. Signed l/r. *N97.266.5. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

566 TAVERAAT, Johannes (1809-81). *Untitled (Fox and Chicken)*. Oil. 25.0 x 30.0 cm. Barnyard with fox attacking a chicken in the foreground. *N97.266.8. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

567 *Untitled (Praying Girl)*. Oil on canvas. A signature u/r. *N97.271.1. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

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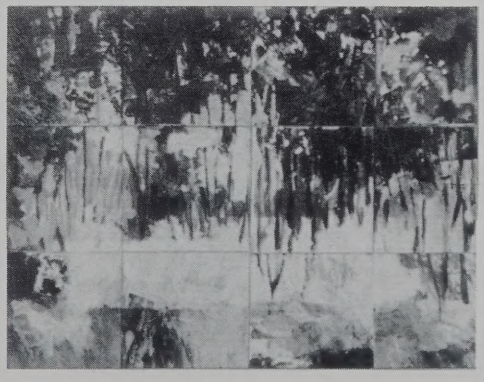

570

568 VERHOESEN, Albertus (1806-81). *Roosters with hens*. Oil on panel. 13.2 x 16.7 cm. Signed l/l. *N97.274.1. Ede, The Netherlands. May 23, '97. Interpol Number: 128653

Dutch, 20th Century

569 KEMNER, J.M. "Hans" (b. 1948). *Untitled (Landscape)*. Acrylic on cardboard. 40.0 x 50.0 cm. A collage with 12 panes that contain images that do not line up exactly. Measurements include frame, without frame 30 x 40 cm. *N97.262.1. Maarssen, The Netherlands. Feb. 5, '97. Interpol Number: 128638

570 KEMNER, J.M. "Hans" (b. 1948). *Untitled (Landscape)*. Acrylic on cardboard. 40.0 x 50.0 cm. A collage with twelve panels whose images do not line up exactly. Measurements include frame, without frame 30 x 40 cm. *N97.262.2. Maarssen, The Netherlands. Feb. 5, '97. Interpol Number: 128638

571 PLAS, Johannes Jacobus "Jan" (1888-1964). *Untitled (Drawbridge)*. Oil on canvas. A winter scene. *N97.271.5. Heiloo, The Netherlands. May 16, '97. Interpol Number: 126619

572 SOLOGUB, Leonid (1884-1956). *Untitled (Deer in a Landscape)*. Oil. 63.0 x 127.0 cm. Signed l/r. *N97.266.2. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

572

573 VREEDENBURGH, Cornelis (1880-1946). *Untitled (Utrecht Scene).* Oil. 20.0 x 30.0 cm. *N97.276.1. Heemstede, The Netherlands. May 4, '97. Interpol Number: 128656

Dutch, Century Unknown

574 HORZELENBERG, Van de. *Untitled (Landscape).* Oil. 55.0 x 100.0 cm. Windmill set on a small area of land surrounded by water. There is a boat in the l/c on the shore. *N97.275.2. Rotterdam, The Netherlands. May 29, '97. Interpol Number: 128640

575 LAMMERS. *Untitled (Landscape).* Oil. 49.0 x 38.0 cm. *N97.266.1. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

576 *Praying Madonna.* Oil. 50.0 x 45.0 cm. Some restorations. *N97.266.11. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

573

577 ZILLERTHAL, Hunte. *Untitled (Landscape with Waterfall).* Oil. 81.0 x 101.0 cm. Alpine landscape with a valley in the foreground with a waterfall. *N97.266.4. Balkbrug, The Netherlands. Apr. 23, '97. Interpol Number: 124638

French, 19th Century

578 CALAME, Alexandre (1810-64). *Swiss Landscape with Figures and Animals,* 1836. Oil on canvas. 40.5 x 32.0 cm. Signed below the scene. *N97.258.4. Zofingue, Switzerland. Feb. 4, '97.

575

579 CÉZANNE, Paul (1839-1906). *Still Life with Bowl of Fruit.* Oil on canvas. 49.0 x 64.2 cm. White ceramic bowl with apples and oranges sitting on the right side of a table with a cloth ruffled up at the back. Monogram l/l. *L96.745.3. Oberägeri, Zug, Switzerland. May 9, '96. Interpol Number: E-155/10-1996

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580 GAUGUIN, Paul (1848-1903). *Still Life of Jug & Fruit*. Oil on canvas. 50.0 x 40.0 cm. A green jug on a table cloth with apples, avocados, oranges, grapefruit and a mango. *L96.745.2. Oberägeri, Zug, Switzerland. May 9, '96. Interpol Number: E-155/10-1996

581 HENRION, Armand (b. 1875). *Untitled (Clown)*. Oil. 55.0 x 45.0 cm. Bust-length portrait of a clown with a tight orange cap and large feathery collar. *N97.275.1. Rotterdam, The Netherlands. May 29, '97. Interpol Number: 128640

582 MATISSE, Henri (1869-1954). *L'olivier*. Oil on canvas. 38.0 x 46.0 cm. Signed lower right: H. Matisse. Landscape with an olive tree. *L97.945.4. Zurich, Switzerland. Jun. 1, '97.

580

582

583 RENOIR, Pierre-Auguste (1841-1919). *Still Life with Tomatoes*. Oil on canvas. 13.0 x 16.2 cm. Signed l/l: Renoir. *L97.945.2. Zurich, Switzerland. Jun. 1, '97.

584 VALTAT, Louis (1869-1952). *Bouquet of Anemones*, 1940. Oil on panel. 27.0 x 21.5 cm. Signed lower left: L. VALTAT. In a vase. *L97.945.5. Zurich, Switzerland. Jun. 1, '97.

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French, 20th Century

585 CORBUSIER, Le (C. E. Jeanneret) (1887-1965). *Untitled*. Oil. 53.3 x 67.1 cm. Three broad, vertical stripes separated by two narrow stripes in green. The broad stripes in blue, white and red (from left to right). *N97.263.1. Amsterdam, The Netherlands. Mar. 21, '97. Interpol Number: 124637

German, 19th Century

586 ZUND, Robert (1827-1909). *On Lake Lucerne*. Oil on wood. 22.0 x 16.0 cm. *N97.258.5. Zofingue, Switzerland. Feb. 4, '97.

Greek, 17th Century

587 *The Assumption of the Virgin*. Tempera? on panel. *N97.258.9. Zofingue, Switzerland. Feb. 4, '97.

Italian, Century Unknown

588 ANTONIO, Francesco di. *Fragment of a Triptych with St. Jerome*. Oil on panel. 19.0 x 9.5 cm. The right panel of a triptych depicting the self-flagellation of St. Jerome. *L96.1855.1. Avignon, Vaucluse, France. Aug. 17, '96. Interpol Number: E-157/10-1996

587

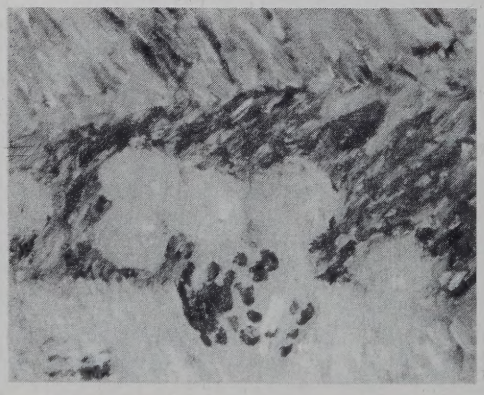
Russian, 19th Century

589 JAWLENSKY, Alexej von (1864-1941). *Still Life*, 1905. Oil on card. 31.0 x 38.0 cm. A yellow vase with brown marks with orange flowers. Possibly grass in the foreground and a bright blue sky. *L97.945.1. Zurich, Switzerland. Jun. 1, '97.

Russian, 20th Century

590 CHAGALL, Marc (1887-1985). *Bouc Musicien*, 1982. Tempera. 46.0 x 36.0 cm. Depicts a goat playing a recorder, embraced by a figure. Other figures float around them. A rooster in the u/l corner. Signed l/c; signed and dated on verso. *L97.945.3. Zurich, Switzerland. Jun. 1, '97.

588



589

Swiss, 19th Century

591 BACHMANN, Hans (1852-1917). *Andermatt*. Oil on paper. 32.0 x 41.0 cm. Angular interior or exterior scene with strong diagonals created by the architecture. *N97.258.2. Zofingue, Switzerland. Feb. 4, '97.

592 BACHMANN, Hans (1852-1917). *On My Way Home*. Oil on paper. 16.0 x 20.0 cm. *N97.258.1. Zofingue, Switzerland. Feb. 4, '97.

593 BUCHSER, Frank (1828-90). *Indian Camp on Laramie River*. Oil on canvas. 25.0 x 18.0 cm. Signed with a monogram and dated "66." Groups of teepees along a riverbank. *N97.258.3. Zofingue, Switzerland. Feb. 4, '97.

Prints, Drawings

American, 20th Century

594 GOOCH, Gerrald. *Suzy B (No. 5)*, 1968. Charcoal on paper. 73.7 x 104.1 cm. A man, bending over, inspecting the hoof of a horse. N97.289.1. Palo Alto, CA. May 30, '97.

590

Dutch, 17th Century

595 STORCK, Abraham J. (1635-1704). *Untitled (Harbor with Sailing Ship)*, 1684. Brown ink on paper. 9.7 x 15.0 cm. Signed and dated l/l. *N97.272.1. Amsterdam, The Netherlands. May 19, '97. Interpol Number: 128641

596 STORCK, Abraham J. (1635-1704). *View of the Ij (Amsterdam river)*, 1679. Brown ink on paper. 9.4 x 14.0 cm. Signed and dated l/l. With the storehouses of the East India Company to the right. *N97.272.2. Amsterdam, The Netherlands. May 19, '97. Interpol Number: 128641

Spanish, 20th Century

597 MIRO, Joan (1893-1983). *Untitled.* Lithograph. 68.0 x 56.0 cm. Inscribed with a dedication to Hilda Zumsteg and the number 72. *N97.257.1. Zurich, Switzerland. Feb. 8, '97.

595

597

Sculpture

American, 20th Century

598 GRAHAM, Bob (Robert) (b. 1938). *Source Figure*, 1990. Bronze. Ht. 102.9 cm. *N97.244.1. Palm Beach, FL. May 10, '97.

Colombian, 20th Century

599 BOTERO, Fernando (b. 1932). *Pedro a caballo*, 1977. Epoxy resin. 153.0 x 90.0 x 80.0 cm. *N97.253.1. Bogota, Colombia. Oct. 31, '96. Interpol Number: E-7/1-1997

Czech, 18th Century

600 *St. John of Nepomuc*, 1800. Polychromed wood. Ht. 80.0 cm. *N97.259.3. Lasovice, South Bohemia, Czech Republic. Apr. 27, '97. Interpol Number: E-9/1-1997

601 *St. John the Evangelist*, 1800. Polychromed wood. Ht. 80.0 cm. *N97.259.4. Lasovice, South Bohemia, Czech Republic. Apr. 27, '97. Interpol Number: E-9/1-1997

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602 *St. Ludmilla*, 1800. Polychromed wood. Ht. 80.0 cm. *N97.259.2. Lasovice, South Bohemia, Czech Republic. Apr. 27, '97. Interpol Number: E-9/1-1997

603 *St. Wenceslas*, 1800. Polychromed wood. Ht. 80.0 cm. *N97.259.1. Lasovice, South Bohemia, Czech Republic. Apr. 27, '97. Interpol Number: E-9/1-1997

602

603

French, 15th Century

604 *Madonna and Child*. Polychromed wood. Ht. 67.0 cm. Recorded in the Supplement to the Historical Monuments Inventory on January 18, 1990. Archaic.*N97.252.1. Treffort-Cuisiat, Ain, France. Jan. 11, '97. Interpol Number: E-13/2-1997

French, 16th Century

605 *Ecce Homo*. Polychrome wood. Ht. 120.0 cm. *L97.414.1. Beauvais, Oise, France. Nov. 1, '96. Interpol Number: E-8/1-1997

606 *Ecce Homo*. Wood. Ht. 140.0 cm. *L97.416.4. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

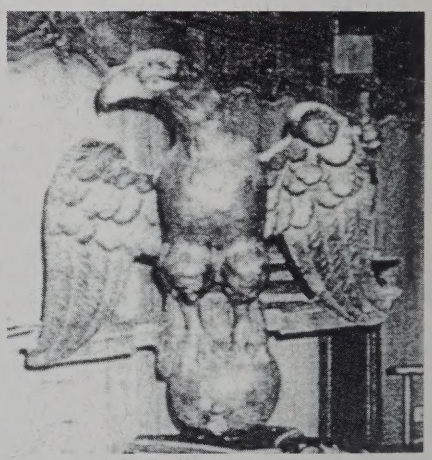
604

606

French, 18th Century

607 *Eagle Lectern*. Wood. Ht. 180.0 cm. Eagle with outstretched wings perched on a sphere and mounted on a tripod pedestal with musical instruments and garlands of flowers. *L97.416.1. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

608 *Our Lady of the Assumption*. Gilded wood. Ht. 96.0 cm. Recorded in the Supplement to the Historical Monuments Inventory on February 8, 1977. *N97.252.2. Treffort-Cuisiat, Ain, France. Jan. 11, '97. Interpol Number: E-13/2-1997



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609 *St. John the Baptist*. Wood. Ht. 70.0 cm. Painted gray. *L97.416.2. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

610 *St. Peter*. Painted wood. Ht. 70.0 cm. Painted gray. There is a hole in the center of his forehead. *L97.416.5. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

611 *St. Sebastian*. Wood. Ht. 80.0 cm. Painted gray.*L97.416.3. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

612 *St. Vincent*. Painted wood. Ht. 90.0 cm. Painted gray.*L97.416.7. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

613 *Virgin & Child*. Polychromed wood. Ht. 95.0 cm. She wears a white veil, a gold dress, and a blue cloak. *L97.416.6. Mailly-Maillet, Somme, France. Dec. 23, '96. Interpol Number: E-15/2-1997

French, 19th Century

614 *St. Catherine*. Gilded wood. 110.0 x 45.0 cm. *N97.251.2. Chazey-sur-Ain, Ain, France. Jan. 11, '97. Interpol Number: E-12/2-1997

615 *The Education of the Virgin*. Gilded wood. 78.0 x 40.0 cm. Standing veiled woman helps support book that a young girl reads while standing on a small platform. *N97.251.1. Chazey-sur-Ain, Ain, France. Jan. 11, '97. Interpol Number: E-12/2-1997

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616 *Our Lady of the Snows*. Gilded wood. Ht. 97.0 cm. *N97.255.3. Bettant, Ain, France. Jan. 7, '97. Interpol Number: E-10/2-1997

617 *St. Joseph*. Gilded wood. Ht. 87.0 cm. Listed in the Supplement of June 10, 1986 to the Historical Monuments Inventory. *N97.255.1. Bettant, Ain, France. Jan. 7, '97. Interpol Number: E-10/2-1997

618 *St. Louis of Gonzaga*. Gilded wood. Ht. 95.0 cm. Listed in the Supplement of June 10, 1986 to the Historical Monuments Inventory. Inscribed on the base: "St Louis de Gonzague." *N97.255.2. Bettant, Ain, France. Jan. 7, '97. Interpol Number: E-10/2-1997

French, 20th Century

619 *Virgin Mary*. Gilded wood. Ht. 72.0 cm. Listed in the Supplement to the Historical Monuments Inventory. *N97.254.1. Priay, Ain, France. Jan. 7, '97. Interpol Number: E-11/2-1997

619

Decorative Arts

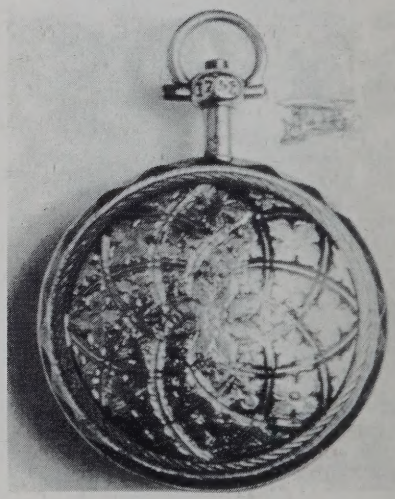
Clocks, Timepieces, Watches

Century Unknown

620 Pocket watch. Gold. 3.9 x 1.1 cm. White enamel face with Arabic numerals, copper hour hand, key-wound. The back of the ring bolt socket is marked "1751" and the work "N.1751." The back is decorated with an engraved pattern, with blue enamel partly worn away. Inventory no. KLM 28691:27. *N97.261.10. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

Dutch, Century Unknown

621 Rotary clock. Marble and bronze. Shaped like a small tower with long bronze columns from the base supporting the clock mechanism. At top is a small marble dome with a bronze finial. *N97.273.1. Wassenaar, The Netherlands. May 22, '97. Interpol Number: 128655

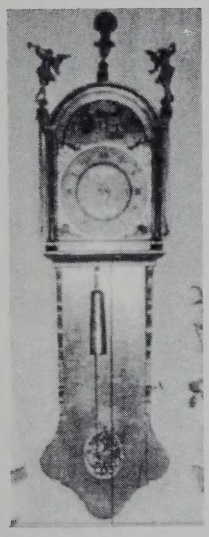


620

622 Wall clock. Wood. Base has bridal wreath. Painting above the clockface includes a canal with houses and boats in the water. On the back of the clock there is a mark for a restorer: JR95. *N97.265.1. Loosdrecht, The Netherlands. Apr. 3, '97. Interpol Number: 128646

English, Century Unknown

623 Pocket watch. Gilded copper. Diam. 4.3 cm. With rococo decoration and figures; white enamel face with Roman numerals; the watch is inscribed "Cha Reynolds London 5391," the hands are missing; silver chain with charm engraved "LGS". Inventory no. KLM 1363. *N97.261.2. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996



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623

624 Pocket watch. Silver. Diam. 4.3 cm. May depict Jesus at Gethsemane. With a white enamel face with Arabic numerals. Inscribed: "Tho Uttino Yarmouth." Inventory no. KLM 1365. *N97.261.3. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

625 Pocket watch. Silver. Diam. 4.3 cm. White enamel face with Roman and Arabic numerals, bearing the inscription "MAY LONDON," outer case has chased figures. The watch is inscribed: "I:MAY LONDON 634." Inventory no. KLM 8456. *N97.261.9. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

French, Century Unknown

626 Pocket watch. Gold. 5.5 x 1.9 cm. Key-wound with white enamel face with Roman and Arabic numerals and a gold hand. "Goudin Paris" on the dial. The face is encircled by small rose-cut stones (at least 15 missing). The back has a scene in enamel of a woman kneeling in front of a stove surrounded by a ribbon and a wreath of flowers in gold and silver with small rose-cut stones. The watch is inscribed "Gudin Paris 1309" with "1309" on the rear case. The watch is kept in a protective case of gilded brass with a glass back. Inventory no. KLM 28690:66. *N97.261.7. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

625

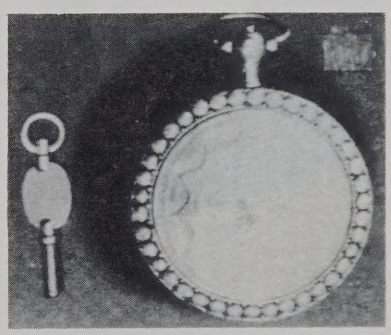
Swedish, 19th Century

627 Pocket watch. Gold with pearls. Set with 75 small pearls, key-wound. Inventory no. KLM 14433. *N97.261.12. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

Swedish, Century Unknown

628 Pocket watch. Gold. Diam. 3.3 cm. Inscribed: "Gertrud Fornander 18 24/12 88" on the inside of the case. Inventory no. KLM 21747. *N97.261.5. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

626



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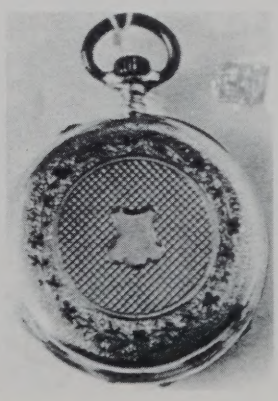
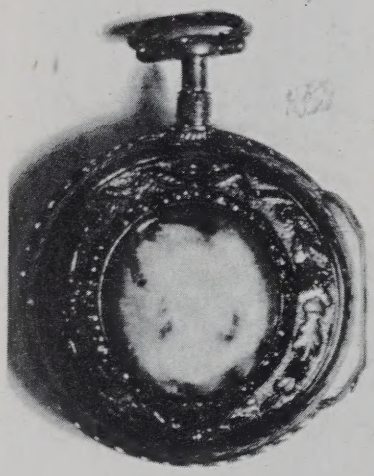


628

Swiss, Century Unknown

629 Pocket watch. Gilded copper. Diam. 3.3 cm. Key-wound with copper face enamelled in white, damaged, with Roman and Arabic numerals, copper hand. With "Jaq. Coulin & Amy Bry" on the dial. Around the dial there is a circle of small rose-cut green stones in a silver setting. On back there is an enamel miniature portrait surrounded by ribbon and flower ornaments with rose-cut stones. The watch is inscribed: "Js. Coulin & Amy Bry à Geneve 2229." The inside of the rear case is engraved "LETON GD C 2229." Inventory no. KLM 28690:65. *N97.261.6. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996



629

630

630 Pocket watch. White enamel face. 4.6 x 0.5 cm. With Roman numerals, double case, key-wound. The inside of the back case is stamped "18 K 29382 FC". The inner case is marked "Pateck & Geneve," "Cylindre huit rubis" and on the inside "29382." Inventory no. KLM 28691:25. *N97.261.8. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

631 Wristwatch. Gold and steel. Gold-colored face with black Arabic numerals in a ring of mother-of-pearl. The dial bears the inscription "SIDUNA EXTRA," "NON MAGNETIC" and "SWISS," the back "15 RUBIS," "SIDUNA" and "SWISS MADE". The back of the case is engraved "Inchen malmaeuus S 19 14/4 45 fran Ostergotlands Hogerkvinnor." Inside the case are the following stamps: "14K", "Boliden guld" and "Svenskt arbete." Inventory no. KLM 28691:28. *N97.261.11. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

Folk Art

American, 20th Century

632 Eagle, 1950. Wood (pine?). 15.2 x 60.9 cm. Carved in the style of John Bellamy. A banner above with a star and inscribed "Don't Give Up the Ship." Painted gold, red, white and blue. *N97.280.4. Conway, SC. Jun. 1, '94. *Reward.*

Furniture, Accessories

American, 19th Century

633 Display cabinet. Cherry. 213.4 x 76.2 x 91.4 cm., approx. *N97.280.2. Conway, SC. Jun. 1, '94. *Reward.*

634 Dry sink, 1800. Pine. 91.4 x 172.8 x 765.0 cm. The rectangular top with surrounding thumbmolded left and a pair of panelled cupboard doors at right. The drawers fitted with wood knobs and the cupboard doors fitted with white porcelain knobs on steel locks. The owner's signature may be inside the cabinet and visible when the drawers are removed. N97.280.1. Conway, SC. Jun. 1, '94. *Reward.*

633

634

632

635 Trunk. Tin, wood, leather? 76.2 x 91.4 x 76.2 cm. Having a domed rectangular top with five wood bands on top, back and front; and two on each side; fitted with a lock, the end panels formed by the wood bands painted a light blue; the corners with embossed brass (?) brackets and the rounded edge of top similarly embellished. May be covered with embossed leather. *N97.280.5. Conway, SC. Jun. 1, '94. *Reward.*

635

636 637

American, 20th Century

636 Set of seven "Hitchcock" chairs, 1950. Pine? Each having a tablet crestrail flanked by ring turnings above a shaped splat decorated with a stenciled design of a wingspread eagle on a globe flanked by leafy scrolls; a rush seat below with a molded seatrail with ringturned decoration, raised on ring turned legs joined by a vase and ring turned stretcher. *N97.280.3. Conway, SC. Jun. 1, '94. *Reward.*

Glass

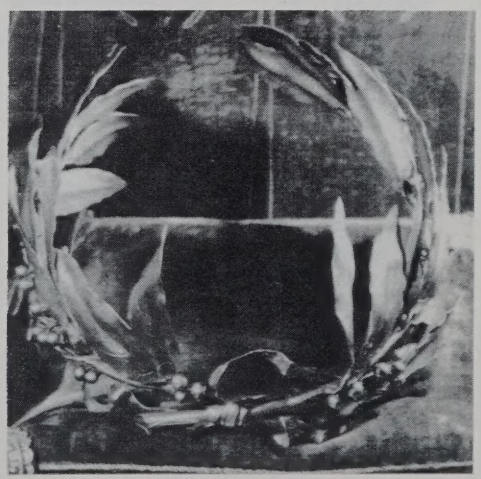
Century Unknown

637 Perfume flask. Glass and silver. Cut glass in rectangular shape with a silver top. *N97.276.6. Heemstede, The Netherlands. May 4, '97. Interpol Number: 128656

Gold

French, 19th Century

638 Napoleonic laurel wreath, c. 1800. Gold. Diam. 29.0 cm. Weight: 1.8 to 2 kg. Signed "Falize, Orf." and dated. Two curved branches tied together at the base by a ribbon. Three leaves are missing. *N97.243.1. Corsica, Italy. Nov. 14, '96. Interpol Number: E-5/1-1997



638

Swedish, Century Unknown

639 Smelling-salts box. Gold. Diam. 3.0 cm. In the shape of a richly decorated pocket watch; face with Roman numerals and open-work vine pattern. Case with open-work vine decoration. Inventory no. KLM 1305. *N97.261.1. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

Icons

Greek, 17th Century

640 *Madonna and Saints.* Tempera? on panel. Bi-level icon with Virgin and Child in top half with various inscriptions in Greek and St. Peter (left) and St. Anthony (right) on the bottom half. *N97.258.8. Zofingue, Switzerland. Feb. 4, '97.

641 *Seated Christ with Saints Offering Tribute.* Tempera? on wood. Christ or perhaps a saint seated with Mary and St. John the Baptist offering tribute on either side. There are also two miniature figures at his shoulders. The two flanking doors have other saints including possibly St. George and St. Michael on the right. *N97.258.6. Zofingue, Switzerland. Feb. 4, '97.

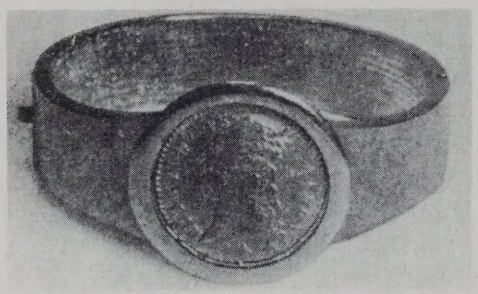
639

642 *St. George.* Tempera? on panel. Saint seated with ten figures gathered about him, each with haloes. The saint holds a book open on his lap with his left hand. *N97.258.7. Zofingue, Switzerland. Feb. 4, '97.

Jewelry

Dutch, 19th Century

643 Bracelet, 1880. Gold. Wide band set with a "Louis d'Or" coin from 1790. On the inside there is engraved text related to the sinking of the British ship Lutine. An illustration of the bracelet appears in the book "Juwelen" by L. Giltay-Nijssen. *N97.264.1. Baarn, The Netherlands. Mar. 26, '97. Interpol Number: 128645



643

645

Swedish, Century Unknown

644 Chain with charms. Silver. The letters "ANP" are engraved on the charms. Inventory no. KLM 1366. *N97.261.4. Kalmar, Sweden. Mar. 1, '96. Interpol Number: E-154/10-1996

Silver

French, 19th Century

645 CHRISTOFLE, Charles. Fruit-bowl stand, 1851. Silvered bronze. Ht. 50.0 cm. With cherub and flower design. Weight: 30 to 40 kg. *N97.250.1. Zurich, Switzerland. Oct. 23, '96. Interpol Number: E-14/2-1997

646

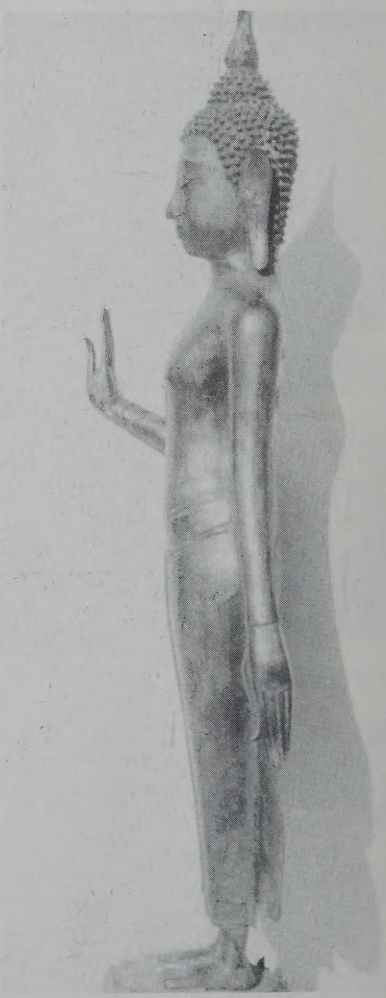
Asian Art

Sculpture

Thai, 18th Century

646 *Buddha.* Bronze. 96.5 x 25.4 x 15.2 cm. Standing figure of Buddha, palms open and held vertically. With a gray-green verdigris patina and what appears to be a repaired break just above the knees. *N97.249.1. Washington, DC. Jun. 13, '97.

647 *Standing Buddha with a Cape.* Bronze. Ht. 17.8 cm. Cast in several pieces, with a joint just above the feet which were left behind with the base. *N97.249.2. Washington, DC. Jun. 13, '97.



647

Ceramics

Chinese, 19th Century

648 Soup tureen and pair of sauce tureens, 1800. Hard porcelain. Chinese export porcelain suite comprising one large soup tureen and two smaller sauce tureens: each having a "chrysanthemum gilded finial above a stepped domed cover and decorated with a lappet (?) design in orange with gilt highlights (?); the swelled body with a similar lappet design in orange and gilt on the shoulder with a design of mandarin (Chinese) figures and medallions outlined in black and gilt (?), with attached gilded handles, raised on an orange and gilt flaring base; each with an underplate similarly decorated in orange, gilt and black with a border with a leaf or foliate design and centering Chinese or mandarin figures and central circular reserve with a foliate design.*N97.247.1. Philadelphia, PA. Jun. 1, '96.

648

Miscellaneous

Musical Instruments

French, 18th Century

649 LUPOT, Nicolas (1758-1824). *Violin Bow.* A violin bow by F Lupot, with a certificate from Raffin. L96.1611.2. Cologne, Germany. Aug. 17, '96. Interpol Number: E-17/2-1997

French, Century Unknown

650 Espey (violin maker). *Violin Bow.* Silver mounted. L96.1611.3. Cologne, North-Rhine, Germany. Aug. 17, '96. Interpol Number: E-17/2-1997

Italian, 17th Century

651 GRANCINO, Giovanni & Francesco. *Violin*, 1690. Maple. Ht. 35.3 cm. A violin by Grancino, with a certificate from Beare. The back in two pieces of figured maple with flames of medium width sloping downwards from the center joint. The sides of similar wood, the scroll of wood matching that of the back, the table in two pieces of spruce medium grain, more open in places, the varnish of a light golden orange brown color. W. 20.4 cm . at its widest point, and 16.5 cm. at its narrowest. Bears a label with "Gia. Bapt. Granciano in Contrada Largha di Milano, anno 1690." *L96.1611.1. Cologne, Germany. Aug. 17, '96. Interpol Number: E-17/2-1997

651

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for. Listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Prints, Drawings

French, 19th Century

5 VILLON, Jacques (1875-1963). *L'Oiseau*, 1921. Drypoint. 10.1 x 16.8 cm. Signed and Inscribed in pencil: tiré à 50 (from an edition of 50). With full margins. G./P. 293 Abstract geometric composition composed of rectangles, squares, triangles, some with stripes. *N97.283.1. New York, NY. May 11, '97.

Italian, 16th Century

6 D'ARPINO, Cavaliere, Circle of (1568-1640). *A Discussion with a Medici Prince.* Sanguine on paper. 12.4 x 16.5 cm. A standing figure of a bearded and moustached man at left, resting his left hand on an helmet on a table, five soldiers gathered at right, two with swords, one of whom is bareheaded and is slightly bent over and facing the figure at left as if in conversation and gesturing with his right hand; a small figure at extreme left holding a shield with symbols on it (fleur-de-lis?). *N97.282.1. New York, NY. Jul. 14, '97.

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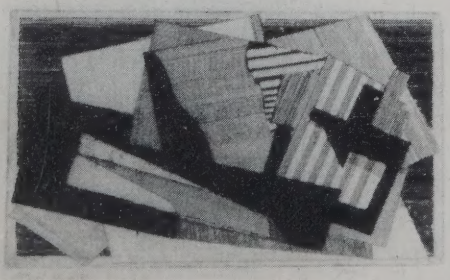

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